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an original illustration strikes the attention, as that in the note to *Hercules Furens* 841, where the Roman method of reckoning both the beginning and end in counting is compared to our designation of the musical intervals, as "thirds," "fifths," and "octaves;" or again in the note on *Troades* 79, where the injunction of the chorus to Hecuba:

*ite ad planctus, miseramque leva,
regina, manum,*

is compared to the handling of the baton by the conductor of a modern orchestra.

Finally, the brief words of criticism and appreciation scattered throughout the commentary seem to me one of its most admirable features. Such little phrases as "This whole passage, depicting the hero's awakening from his trance, is admirably done," "The last three lines of the scene, with their smooth movement and abounding liquids, echo the change of spirit from the fierce wrath of the hero to the peace that followed his departure," "A fine expression of the responsibility that goes with power," "Intensely sarcastic," "A fine bit of special pleading, in which Helen makes out that her own lot is hardest of all and that she herself is wholly innocent," are just what the average student needs to make him sit up and take notice, *ut ita dicam*. Too often he, and sometimes, alack, his teacher also, overlooks the possibility that literary beauty and power may lie hidden in the pages of even our minor Latin authors.

HAROLD L. CLEASBY

SYRACUSE UNIVERSITY

The Rule of Three Actors in the Classical Greek Drama. By KELLEY REES. Chicago: The University of Chicago Press, 1908. University of Chicago Dissertation. Pp. 86. \$0.79.

In this dissertation Dr. Rees boldly challenges the current interpretation of the three-actor law in its application to classical Greek drama. This law, based largely on Aristotle *Poet.* iv. 1449a, 11-14, and the lexicographers, has commonly been taken to mean that three speaking actors, by the doubling of rôles, were sufficient for the performance of a play. This interpretation Rees believes to be the result of a misconception: the law is in reality an aesthetic canon formulated by Aristotle with reference to the artistic form of the drama, not to the economy of its production. Its real meaning, for the classical period, is that not more than three speaking actors should appear on the scene at the same time.

After (I) the Introduction, dealing with the formulation of the rule by modern scholars, its development, and the scope of its application, (II) the evidence for the so-called law is treated in detail. Next (III) the distinction is drawn between the aesthetic canon of Aristotle and the economic conditions determining the number of actors employed in a play. The fourth chapter (IV) urges six valid objections to the law as usually applied, but (V) there may have been a practical three-actor rule in the period of the guilds. Finally (VI), a redistribution of rôles is suggested in selected plays.

The protest is certainly worth making, and the presentation is, for the most part, convincing. It must be confessed that there is no adequate reason why the number of actors required for the successful production of a play in the classical period should have been limited to three, and Dr. Rees has shown that there is no convincing evidence that it was.

J. G. WINTER

UNIVERSITY OF MICHIGAN

Principes de linguistique psychologique: Essai de synthèse. Par JAC. VAN GINNEKEN. Paris: Rivière; Leipzig: Harrassowitz, 1907. Pp. vii + 552. Fr. 12.

The author aims at "la recherche des causes plus profondes de tous les phénomènes linguistiques dans leur *devenir* intime." Confessedly he covers the same ground as Wundt (*Die Sprache*, 2d ed., 1904), distinctly asserting his belief that Wundt was not entirely successful. Wundt's defect consists in the preponderance of theory over fact, and hence "il est de toute nécessité de faire de nouveau une revue universelle des faits et de rechercher *non pas* ce que ces faits *illustrent*, mais ce qu'ils *prouvent*." Yet the new book cannot take the place of Wundt's, for 552 pages cannot cover the ground of Wundt's 1,250 pages and include great masses of facts in addition. Some topics must of necessity be discussed briefly, and others omitted entirely. For example, the principle of association, upon which depends the whole range of analogy formations, might have received an extended and separate treatment, following the lines so excellently marked out by Oertel or by Tarde.

The chief characteristic of the book (shared in part by Wundt) is its orderly arrangement of the principles of psychology, so far as these concern the production and understanding of speech, with ample linguistic proofs of each step taken. This is the reverse of the method usually adopted by the *Sprachforscher*, who gathers his facts into classes, and gives each class its appropriate explanation. The newer method often brings together phenomena which the linguist is in the habit of keeping apart, but for this reason it gains in interest and value. Psychological principles are not in themselves treated with great originality; it is in their application to the history of language that the author holds decidedly novel views.

In the first part, the "*image verbale*" is treated at length, and with noteworthy lucidity. Too much stress is laid upon the influence of the written on the spoken language, in criticism of the doctrine of Paul (*Prinzipien*, pp. 358 ff.). The statements of Nyrop (*Manuel phonétique*, p. 139) acquire an exaggerated importance by the failure to cite them in full. The author might have found stronger arguments in support of his thesis from Hatzidakis (*Die Sprachfrage in Griechenland*, 1905).

The second book deals with the rise of grammatical categories, with an